

# THE SHEPHERD QUARTET

*Ronald Patterson, violin*

*Raphael Fliegel, violin*

*Wayne Crouse, viola*

*Shirley Trepel, cello*

*Wednesday, September 15, 1976*

*8:30 p.m.*

*Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

Samuel Jones, Dean





## PROGRAM

String Quartet in B Flat, K.458, ("The Hunt")

*Allegro vivace assai*  
*Menuetto: Moderato*  
*Adagio*  
*Allegro assai*

Wolfgang Amadeus Mozart  
(1756-1791)

String Quartet No. 2, Op. 10

*Allegro*  
*Andante, allegretto, allegro giocoso*

Zoltán Kodály  
(1882-1967)

## Intermission

String Quartet in E Minor, Op. 44, No. 2

*Allegro assai appassionato*  
*Scherzo: Allegro di molto*  
*Andante*  
*Presto agitato*

Felix Mendelssohn  
(1809-1847)

## NOTES

STRING QUARTET IN B FLAT MAJOR, K. 458  
("THE HUNT")

Wolfgang Amadeus Mozart

The musical relationship between Mozart and Haydn was one of mutual respect, genuine affection, and reciprocal benefit from each other's creative processes. In tribute to the man who almost single-handedly brought the string quartet to maturity, Mozart dedicated to Haydn a set of six of his own efforts in this genre. He characterized them as his "six sons . . . the fruits of a long and laborious study." Profoundly impressed by Haydn's Op. 33 quartets, Mozart paid tribute to his unique treatment of sonata form, his egalitarian use of instruments, and his rich humor, though never indulging in mere imitation.

The present work is perhaps the most popular and the least complex of the set. Its subtitle comes from the hunting-song nature of the first movement's main theme, a triadic melody in lilting 6/8 meter. With a minimum of thematic material (hardly even a secondary theme), Mozart constructs a delightful, sometimes whimsical first movement, the roguishness of which is matched in the finale. A minuet follows, with strong accents on third beats – a Haydnesque device used consciously here with Mozartean finesse. The slow movement, in rounded binary form with a brief codetta, shows Mozart at a lovely lyrical moment, as the first violin soars above the accompaniment in softly contoured lines, broken only by an occasional rising arpeggio. The final movement recalls Haydn's peasant humor, refined and illuminated by Mozart's elegance.



## NOTES (Continued)

### STRING QUARTET NO. 2, OP. 10

Zoltán Kodály

Both of Kodály's string quartets, composed in 1909 and 1916-18 respectively, reflect the composer's fascination with and dedication to his native Hungarian folk music. Along with his close friend Béla Bartók, he collected and catalogued Magyar melodies and assimilated them in various ways into his personal musical vocabulary. The second quartet shows a mature distillation of their essence into sophisticated art music, cast in classical forms. Though rich in thematic materials, the first movement is concisely shaped in ABA pattern, preceded by a dramatic introduction which is reiterated at the movement's end. The melodic materials point to their origin in the somewhat exotic Magyar modes, producing harmonies that are basically tonal but tinged with the unexpected.

The second, and final movement telescopes and combines the normal slow movement (represented by the recitative-like opening) and an abbreviated faster section, all of which serves as introductory material to the Allegro giocoso section. Spirited and dance-like, the music is structured basically in sonata form, but with typical prodigality of themes, all of which are inspired by the Magyar spirit. Reminiscences can be heard of earlier chamber works, notably the Duo for Violin and Cello (Op. 7). In spite of its profusion of themes, the movement is remarkably economical and without much development. After a dramatic set of pauses, the work builds to a climax in which elements of several themes are combined to form an exhilarating close.

### STRING QUARTET IN E MINOR, OP. 44, NO. 2

Felix Mendelssohn

The fourth of Mendelssohn's six string quartets reflects the most tranquil and happy period in the composer's adult life. He began its composition shortly after his marriage in March, 1837, and completed it in three months. It is quite possible that its creation also gave nascence to the great violin concerto, begun shortly after the first performance of this quartet: the two works share the same key and there is a certain similarity of theme and spirit in their opening movements.

Mendelssohn is perhaps the most classical composer of his romantic generation, finding himself still comfortable within the traditional structures often set aside by his contemporaries. The first movement is cast in sonata-allegro form, utilizing some imitative techniques in the development section which are nicely intensified as a transition to the recapitulation. Sonorities, however, are lush and full, in the best romantic tradition. Romantic too is the use of similar thematic materials in all movements, notably the ascending arpeggio and the descending scalar patterns heard in the opening movement.

The scherzo is delightfully reminiscent of the "fairy music" from that early outburst of genius, the incidental music to *A Midsummer Night's Dream*. The slow movement is song-like in character (though Mendelssohn warns the performers not to drag it). Melody line and accompaniment are shared by all the instruments in a variety of sonorities. The last movement is similar in spirit to the scherzo, and in motivic materials to both first and second movements, providing a brilliant if occasionally superficial close to the quartet.



RONALD PATTERSON is First Violinist of the Shepherd Quartet and Artist Teacher of Violin at The Shepherd School of Music, as well as Concertmaster of the Houston Symphony. A student of Jascha Heifetz, Mr. Patterson won the Certificate of Merit in the fourth international Tchaikovsky competition in Moscow in 1970. The New York Times has characterized Mr. Patterson as a violinist of "skill, authority, and imagination".

RAPHAEL FLIEGEL is Second Violinist of the Shepherd Quartet and Artist Teacher of Violin at The Shepherd School of Music, and for twenty-five years was Concertmaster of the Houston Symphony. Mr. Fliegel won the plaudits of many famous conductors, especially as concertmaster for Leopold Stokowski and Sir John Barbirolli during their tenure as conductors-in-chief of the Houston Symphony.

WAYNE CROUSE is Violist of the Shepherd Quartet and Artist Teacher of Viola at the Shepherd School of Music, as well as Principal Viola of the Houston Symphony. Mr. Crouse received the soloist diploma from the Juilliard School of Music where he studied with Galamian. He has performed as soloist with Sir John Barbirolli, Andre Previn, Sergiu Comissiona and Sir William Walton (playing the composer's viola concerto).

SHIRLEY TREPEL is Cellist of the Shepherd Quartet and Artist Teacher of Cello at The Shepherd School of Music, as well as Principal Cellist of the Houston Symphony. Ms. Trepel is a graduate of the Curtis Institute where her tutors were Feuermann and Piatigorsky. She has performed as a soloist with major symphony orchestras in the United States and England and is recorded on RCA Victor.

The next concert in The Shepherd School of Music Chamber Music Series will be performed by Albert Tipton, flute, and Mary Norris, piano, on Wednesday, October 6, 1976, at 8:30 p.m., in Hamman Hall.